

**SMS Luchtime Recital Series
Hilary Term 2013**

Week 5, Friday 15th February 1:15pm, Somerville Chapel

Lute Songs and Airs by Dowland and Purcell
Jake Barlow (countertenor), Giles Masters (guitar)

Week 5, Saturday 16th February 8pm, Somerville Chapel

Organ Scholars' Recital - 75th Anniversary of the Chapel Organ

Works by Bach, Mendelssohn, Boëllmann, Guilman and Elgar
Sam Bayliss (Organ Scholar/College Organist 2001-2005), Douglas Knight (Senior Organ Scholar), Robert Pecksmith (Junior Organ Scholar)

Week 6, Friday 22nd February 1:15pm, Somerville Chapel

Antony Beere (guitar)

Week 7, Thursday 28th February 8pm, Somerville Chapel

Choral Scholars' Recital

Stephen O'Driscoll (baritone), Ruby Riley (soprano), Jenni Butler (mezzo-soprano), Glenn Wong (countertenor), David Bowe (tenor), Isabel Sinagola (mezzo-soprano), Laura Schack (mezzo-soprano), Ian Buchanan (tenor), Olivia Waring (soprano), Douglas Knight (piano), Robert Pecksmith (piano), Orly Watson (piano)

Week 7, Friday 1st March 1:15pm, Somerville Chapel

Casey Burgess (flute), Daniel Lewis (flute)

Week 8, Friday 8th March 1:15pm, Somerville Chapel

Andreas Kyrris (tenor), Robert Pecksmith (piano)

Admission is free. There will be a retiring collection in aid of Somerville Choir's next CD recording project.

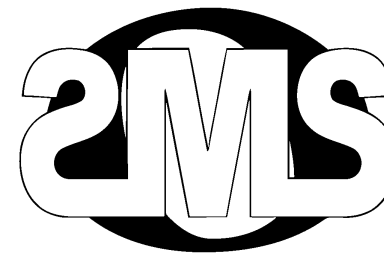
SMS Recitals Coordinator: Stefan Schwarz (New College)

Somerville Music Society

Website: www.somervillemusicsociety.com

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Somerville Music Society

Luchtime Recital Series, 22 February 2013



Antony Beere, guitar

Leo Brouwer (b. 1939)

Danza del Altiplano (c.1962)

A Cuban-born composer, guitarist and conductor, Leo Brouwer weaves together diverse genres and cultures to create a unique sound.

This piece, based on the Argentinean folk tune *Viva Jujuy*, conjures the sorrowful, yet stoic march of the Bolivian miners. Perhaps Brouwer, a member of the Cuban Communist Party, was moved and inspired by their plight.

The introduction seems to paint the dramatic and stark outline of the Andes mountains, the rhythm of the melody the plodding feet of the miners. Brouwer uses timbre to punctuate his composition, utilising the guitar as a percussion instrument.

Johann Sebastian Bach (1685-1750)

Fugue (originally in G minor)

BWV 1000

Widely regarded as one of the greatest composers of all time, this work demonstrates Bach's mastery of counterpoint, the combination of rhythmically and melodically independent voices.

Originally for solo violin, Bach extracted the second movement (fuga) from his Sonata No. 1 in G minor, BWV 1001 (1720), and reshaped it into a work for solo lute shortly after moving from Köthen to Leipzig in 1723, prompted perhaps by his friendships with various lutenists.

This is the first of Bach's Leipzig period lute works.

Yuquijiro Yocoh (b. 1925)

Sakura: Theme and Variations

Yuquijiro Yocoh is self taught on the guitar and in musical composition. This work, based on the traditional Japanese folk song *Sakura* (Japanese for 'cherry blossom') is his most famous.

Using the guitar to paint a Japanese water colour, we are transported to a Zen garden in which every detail is vividly portrayed through the delicate melodies. The cherry blossoms unfurl and burst into a majestic display, then, like melting snow, vanish.

In Japan, the cherry blossom is a metaphor for the transient nature of life.

'Cherry blossoms, cherry blossoms,
Across the spring sky,
As far as you can see.
Is it a mist, or clouds?
Fragrant in the air.
Come now, come now,
Let's look, at last!'

Johann Sebastian Bach (1685-1750)

Prelude from Partita in E Major

BWV 1006a

The Partita No. 3 in E major was originally written for solo violin, and is the last work in the set of Six Sonatas and Partitas (which also included the fugue played earlier in the programme).

Bach composed this piece in 1720, whilst Chapel Music Director to Prince Leopold of Köthen. Despite the religious job title, this was also an important period for his secular composition, Bach being obliged to provide weekly chamber music on top of his chapel duties.

The entire partita was transcribed by Bach for solo lute, catalogued as BWV 1006a. The Preludio was also transcribed for solo organ, oboes, trumpets and strings in the opening sinfonia of the cantata *Wir danken dir, Gott, wir danken dir*, BWV 29, and was used as an introduction to the second part of the cantata *Herr Gott, Beherrscher aller Dinge*, BWV 120a.

Joaquín Turina (1882-1948)

Suite: Hommage a Tárrega

Garrotin and Soleares

Composed in 1932, this piece is typical of the Spanish nationalist music of the late Romantic era. Turina is paying homage to Francisco Tarrega (1852-1909, in the title, an iconic composer of the same Spanish nationalist musical movement who is widely considered to have laid the foundations for 20th century classical guitar.

The composer was interested in the impressionist movement, the influence of composers such as Ravel and Debussy being demonstrated by the use of expressive harmonies as well as the extended techniques used.

The Garrotin is a flamenco dance, while Soleares (meaning 'solitude') is undoubtedly written in a flamenco dance style.

Antony Beere, guitar

Antony is a first-year guitarist, having started playing aged seven. Studying with Mark Eden of the Eden-Stell Guitar Duo, he achieved a Grade 8 Distinction in 2008 and passed his Diploma with a Distinction last year.

He was awarded a Musical Scholarship at Farnborough Sixth Form College which enabled him to take piano and singing lessons, and has participated in several competitions, including the Farnham Competitive Music Festival at which he won the Junior, Intermediate and Senior Recital Classes.

Currently, Antony is a member of Somerville College at which he is studying music.